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THE

# ART NEWS

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ESTABLISHED 1902

VOLUME XXXVI

NUMBER 18

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THE ART NEWS is published weekly from October to middle of June, monthly during July, August and September by Art News, Inc., 136 East 57th Street, New York, N. Y. Subscriptions \$7.00 per year, 25 cents a copy. Canadian and Foreign subscriptions, \$8.00. Vol. XXXVI, No. 18, January 29, 1938. Entered as second-class matter, February 5, 1909, at the Post Office, New York City, under the act of March 3, 1879. Elfreda K. Frankel, President and Publisher; Alfred M. Frankfurter, Editor; Robert S. Frankel, Advertising Manager. No part of this periodical may be reproduced without the consent of THE ART NEWS.

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## AMERICA'S FIRST KAREL FABRITIUS: "ST. PETER'S ESCAPE" GOES TO PROVIDENCE

Rembrandt's greatest and rarest colleague, who must be ranked as an associate rather than as a pupil, until now has not been represented on this side of the Atlantic by a single undisputed autograph work, so that the acquisition of this St. Peter's Escape from Prison (measuring 39 $\frac{3}{8}$  by 49 $\frac{5}{8}$  inches), a newly discovered addition to the but nine other works of Karel Fabritius' known oeuvre, is of signal importance as the first purchase made under the new director of the Museum of the Rhode Island School of Design, Dr. Alexander Dörner. Although Karel Fabritius shared Rembrandt's interest in chiaroscuro and his coloristic means of introducing it into the picture, the likeness stops at that point, for the styles of these contemporaries are radically different. Not alone does Rembrandt model highly lighted figures against a dark background while Fabritius throws his dark figure masses into relief by light coming from the illuminated background, but the former fixes action statically whereas the latter, as in this work, relates his theme in terms of constant, transitory movement. Again, Fabritius brings the spectator into contact with the action through a delicacy of handling that begins with his special harmonizing of chiaroscuro and continues through his softening of silhouettes without sacrificing their mass or the dramatic value of counter-impact—all of which, though unrelated in a coloristic sense, indicates the influence of another great contemporary and sometime townsman of Fabritius, Vermeer of Delft. A great mature work, this St. Peter's Escape exemplifies the fullest development of these characteristics at a time around 1650, almost contemporaneously with Rembrandt's Night Watch, with the still slightly awkward light-and-shade dramatics of which the accomplished, fluent action here affords an instructive comparison. The brilliant, immediate communication of St. Peter's passage between the prison guards and the thus unique (for its period) apprehension of pure time in a painting; the rendition of surface values in unmistakable tactile terms despite an almost monochrome tonality; and the inescapable, though not overwhelming spiritual characterization of the miraculous moment in an otherwise rationalized conception, make this picture an outstanding work of seventeenth century painting.



# THE ART NEWS

JANUARY 29, 1938

## AMERICAN LANDSCAPES: 100 YEARS

*From the Romantic XIX to the Realistic XX Century*

BY MARTHA DAVIDSON

SPANNING a century that witnessed the astounding development of a country from colonial bondage to world power, from a pioneer civilization to an industrial plutocracy, the American landscape paintings from 1800 to 1900, on exhibition at the Whitney Museum, tell the changing story of a nation being formed. The story unfolds from the first courageous attempts to break away from the hard-bitten puritanical regard for art as basically utilitarian and practical to the grandiloquent, rhetorical pictures that supplied a new bourgeoisie with its craving for "conspicuous waste"; from the intimate nature of Inness and his followers, who reflected the stability of a maturing society, to the sunlight pleasantries of the American Impressionists who shared the well-being of their prospering country and the culture of its new cosmopolitanism. The mirror that is art is rarely so clear as it is in this exhibition which is fundamentally an exposition of the American society of the nineteenth century, a society which was provincial in essence and in whose artistic manifestations were registered the errors as well as the glories of the new republic.

In Colonial America, nature was a formidable force to combat, not to be extolled in the canvases of its painters. Portraits, on the con-



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"HAVANA," COLORFULLY PAINTED IN THE IMPRESSIONIST MANNER BY HASSAM



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"IN NATURE'S WONDERLAND" BY DOUGHTY, A HUDSON RIVER SCHOOL PROPHET

trary, were useful; they celebrated the sitter, publicized his position in society and, in an age before photography was perfected, eternalized his being. Landscape painting had no such a useful rôle to play. Thus the artists who were to discover the absolute beauty of nature were forced, like Ralph Earl, to subordinate it to their portrait paintings into which it was introduced as window views, usually an associated subject devoted to the flattery of the patron.

Whenever any of the artists of the turn of the nineteenth century attempted to paint pure landscapes they met disillusion at the hands of a disinterested and disdainful public. Ralph Earl, the great Connecticut portrait painter, succeeded in painting at least two landscapes and one, *Looking East from Leicester Hills*, painted in 1880, is the earliest painting included in the current exhibition. A large panorama of rolling meadows and harvested fields, it has more of Inness' direct feeling for a cultivated nature than of the Hudson River painters' romantic approach to the spectacular wonders of remote scenes set in the wildernesses of the Continent. Francis Guy, considered the first landscape painter in America, is represented by two rather dull scenes of Baltimore. His landscapes are filled with little figures occupied with their daily duties and pastimes.



LENT BY MR. JOHN A. DIX TO THE WHITNEY MUSEUM OF AMERICAN ART

"VIEW FROM APPLE HILL, COOPERSTOWN, NEW YORK" BY THE INVENTOR, SAMUEL F. B. MORSE

The most charming of these early landscapes are the paintings *Runaway Horse* by an anonymous painter, and *View from Apple Hill*, by Samuel Morse, inventor of the telegraph. It is perhaps to the popular dislike for landscape painting that we owe this inven-

great natural resources and of the spectacular beauty of the wonderlands of our country. As the frontier expanded, so it seemed did the frames of the pictures. No canvas could be large enough to incorporate the natural miracles of America. The Adirondacks, the White Moun-

tains and the falls of Niagara were painted by such men as Cole, first of the full-fledged Hudson River artists. Then came the vast vistas of the Rockies, the marvels of the Grand Canyon and of Yellowstone. The quintessence of the school is embodied in a quotation from the poem, *The Adirondacks* written by Emerson in 1858 as a journal of his travels:

"We seemed the dwellers of the zodiac;  
So pure the Alpine element we breathed,  
So light, so lofty pictures came and went.  
We rode on air, contemned the distant town,  
It's timorous ways, big trifles."

The rapid growth of industrialism had given birth to a new moneyed class, the Robber Barons of America, and Emerson, in a poem no worse than many of the paintings, substantiates Lloyd Goodrich's surmise that the new city dwellers sought compensation for their increasingly complex and ugly urban surroundings in the simplicity and purity of the natural world.

(Continued on page 19)



EXHIBITED AT THE WHITNEY MUSEUM OF AMERICAN ART

"RUNAWAY HORSE," A DELICATE FANTASY BY AN ANONYMOUS NINETEENTH CENTURY ARTIST



"JAPANESE TOY  
TIGER AND ODD



OBJECTS" BY  
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## NATIVE ARTISTS IN NEW ENGLAND

### *American Painting Today at the Worcester Museum*

ONE HUNDRED and seventeen living American painters are represented in the Third Biennial Exhibition of American Painting of Today which opened this week at the Worcester Art Museum. The exhibition, the largest showing of contemporary American paintings in the history of the Museum, will continue through February 27.

This showing does not attempt to be a comprehensive survey of American art but is, rather, a cross section of the work of certain artists invited by the Museum, indicating important trends and accomplishments in oil and watercolor in this country during the past two years.

The stimulus to American art by reproductions in current periodicals and portfolios has resulted in an ever increasing interest on the part of the public in the work of native artists. Visitors to the exhibition have been gratified to find, in some instances, the originals of pictures with which they may already be familiar from the printed page.

Three cash prizes were awarded by a jury composed of Charles Hovey Pepper of Boston, Chairman; A. Everett Austin, Jr., Director of the Wadsworth Atheneum, Hartford; and John Lee Clarke, Jr., Director of the



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"JEAN IN COSTUME," SPEICHER'S DEFTLY PAINTED PORTRAIT

Springfield Museum of Art. The first prize of five hundred dollars was awarded to Alexander Brook for his painting entitled *Peggy Bacon and Metaphysics*; second prize went to Doris Lee for her painting entitled *Noon* and third prize to Andrée Ruellan for her figure composition entitled *Charleston*.

As in the past, the Committee on Selection has emphasized the splendid work being done by painters in the New England region, some of whom are exhibiting at the Museum for the first time. The scope of the exhibition is, however, not limited to any one group but includes artists from the middle and far western states as well as the eastern seaboard.

Visitors to the show will be struck by its variety and diversity of expression. Within the several categories of landscape, figure painting and still-life, which may be taken as a basis for preliminary classification, there is evident a highly personal conception and interpretation in individual paintings. Figure painting predominates and mention may be made of the exquisitely painted composition of two girls by Robert Philipp entitled *Ground Floor*; Henry McFee's *Sleeping Black Girl* with its interestingly modulated flesh

tones; Kenneth Hayes Miller's large scale nude; the delightful *Jean in Costume* painted with Eugene Speicher's usual deftness; Arnold Blanch's rather starkly angular composition of *Flower Makers*; Anne Goldthwaite's *In the Morning* with its subtle harmony of greys, greens and pinks; the *Bathers* by Robert Brackman, an interesting arrangement of three figures; Umberto Romano's formalized *Riposo*; Isabel Bishop's *Girls with a Book* and a splendid head of a *Monk* by Peter Blume, which is one of the preliminary sketches for his painting, *The Eternal City*.

Alexander Brook's prize winning portrait of his wife with her black cat has, of course, attracted much attention. Further of note are: the sensitively drawn *Self Portrait* by Paul

(BELOW) ANDREE RUELLAN'S III PRIZE WINNER, "CHARLESTON"

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LENT BY THE WALKER GALLERIES  
"NOON," A LANDSCAPE BY DORIS LEE, AWARDED A SECOND PRIZE

turned *Baseball Game at Night*; the richly painted and characterized canvas by Andree Ruellan entitled *Charleston*, which was awarded third prize; Paul Sample's humorous *Band Stand*; and finally Molly Luce's engaging bit of Americana entitled *Tercentenary*.

Of the still-lives should be noted the large canvas by Cikovsky, Kuniyoshi's entertaining *Japanese Toy Tiger with Odd Objects* and Poor's colorful *Green Melon*. Outstanding among landscapes are works by Bruce, Burchfield and Joe Jones, while John Marin, Dove, O'Keeffe and Grigorio Prestopino have made notable contributions in the realm of abstract art.

(RIGHT) "BETWEEN TWO SCREENS" PAINTING BY DORIS ROSENTHAL

LENT BY THE MIDTOWN GALLERIES

Cadmus; Carl Cutler's portrait of a *Young Woman*; the straightforward realism of Edward Hopper's interior, entitled *Chop Suey*; Bernard Karfiol's large canvas of two women, bearing the title of *Morning*; Dorothy Varian's delightful *Sandra in a Pink Slip*; and Moses Soyer's entertaining study of *Mural Painters*.

If one may judge by this exhibition, pure landscape in American painting seems to be yielding in favor of compositions of figures in a natural environment. This type of painting is often termed genre and examples of it in this showing are the canvas by John Barber entitled *Street Scene in Porto* with its angular perspectives; John Corbino's spirited *Gloucester Fishermen's Fiesta*; Doris Lee's charming canvas entitled *Noon* which was awarded second prize; Henry Stuart's lightly brushed *Koussevitsky at the Berkshire Festival*; the whimsical *Academy on Fire* by Marcia Hite; Morris Kantor's interestingly pat-





# WATERCOLORS IN WASHINGTON

## *American Aquarellists at the Capital*

THE Washington Gallery, affiliated branch of the Museum of Modern Art of New York, which was inaugurated last November with an important exhibition of modern French masters, is now celebrating its third showing of the year. This exhibition is devoted to American watercolors, and in its wide range and in the intelligent selection of the works displayed, it offers much interesting material for Washington art lovers.

In the concise and self-explanatory organization of the show the Gallery follows the policy of its parent institution, the New York Museum of Modern Art, whose aim it is to make a clear exposition of some definite theory in the artistic development of a period or school. Such showings, by their size and logical presentation, are destined not only for a specialized group of connoisseurs and collectors, but for the public at large in whose cultural development they may become an important educative factor.

The present exhibition is divided into two sections: the work of the nineteenth and early twentieth century watercolorists of generally recognized reputation, with their important traditional contribution, and a second and larger group, comprising the production of the foremost modern artists today in the watercolor medium, in which may be seen both the influence of this earlier American heritage and the innovations of a more revolutionary



LENT BY THE MILCH GALLERIES TO THE WASHINGTON GALLERY

movement which, both in subject matter and by a fresh approach, has reacted from the schools of Homer, Whistler and Sargent.

In the first mentioned section may be found some important examples of Homer among which stands out a sporting subject entitled *Hound and Hunter*, lent by Mr. Charles R. Henschel, who acquired it from the Homer family in whose possession it had remained until 1892. The Museum of Fine Arts in Boston is lending one of Sargent's famous marble quarry sketches, notable for its bold handling and distinguished palette of whites and greys. An unusual example of Thomas Eakin's work which has never before been exhibited is being lent by the widow of the artist. This *Portrait of a Man*, which in reality is Mrs. Eakin's father, is the largest watercolor Eakin ever painted and is the only example of the kind to have been undertaken by him. In its vigor and masterful handling, it can be said to be one of the artist's outstanding works, being in every way comparable to his oils rather than to other experiments in the slighter medium.

Other famous earlier artists who are represented are George Inness, with *June* lent by the Addison Gallery, Andover, the American Impressionist J. Alden Wier, whose *Roses* has been lent by the Ferargil Galleries, Childe Hassam's *Gloucester—1913* from M. Knoedler & Company, a dramatic George Bellows, *Under the Elevated*, lent by the Museum of Modern Art who have also contributed *Flowers in Green Vase* by Alfred Maurer. From the Macbeth Gallery comes Henri's *Model Resting—Oriental* while the Valentine Gallery offers Eilshemius' *Mission House, California*. Among the modern group should be noted the work of Gifford Beal, George Biddle, Charles Burchfield, Curry, Morris, Kantor, Bernard Karfiol, Paul Sample, Reginald Marsh and John Marin.



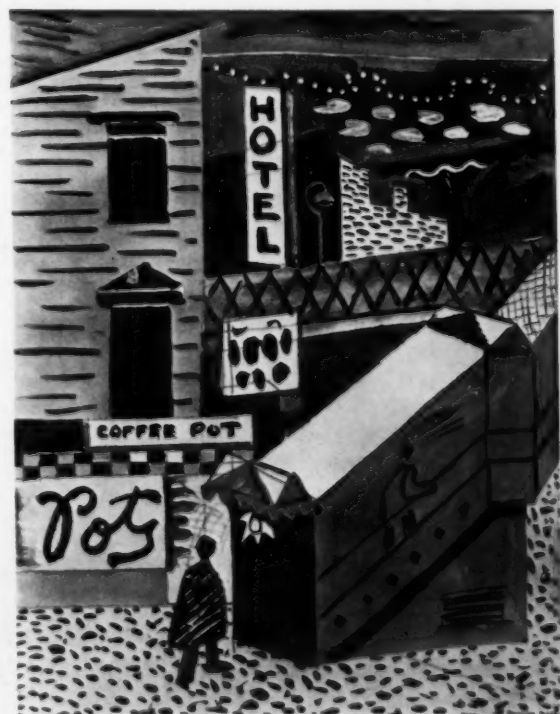
LENT BY THE MACBETH GALLERY

(ABOVE) THEODORE ROBINSON'S PORTRAIT STUDY IN OIL, "HEAD OF A PEASANT GIRL"

(LEFT) WILLIAM SCHWARTZ: "FLOUR MILL," A FANTASY ON AN AMERICAN RIVER THEME

(BELOW) STUART DAVIS'S "COFFEE POT," LIVELY RENDERING OF A STREET CORNER

LENT BY THE DOWNTOWN GALLERY



# New Exhibitions of the Week

## HISTORICAL AMERICANA IN AN ABSORBING NINETEENTH CENTURY SHOW

AMERICAN genre so often comes to us in uninspired, hackneyed painting of no artistic interest and too free a use of brown paint, it is a pleasure to record that the current exhibition of this theme, now at the Downtown Gallery affords an exciting glimpse into nineteenth century America. Out of a considerable collection of American folk art by anonymous artists, the gallery has selected twenty-nine paintings, every one of them excellent from an artistic standpoint and overflowing with interest to anyone who finds in such examples of true genre, evidence of the social history and art tradition of this country.

Domesticity in the kitchen of a Dutch settler in New York may be compared with that of a Pennsylvania German, and the intimate

harmony, and free in the manner with which the artist handles the figure and pose. *Stevedores* is a highly original view of a dock from the standpoint of arrangement, avoiding entirely what has come to be the conventional grouping of toiling figures. J. L.

## MORE SUCCESSFULLY REALIZED ROOMS BY A DISTINGUISHED DECORATOR

ISABELLA BARCLAY, having taken all four rooms at the Decorators Picture Gallery, is presenting in collaboration with Wildenstein & Company, French, Italian and Chinese furniture and decoration as the mid-winter show at the gallery. An exhibition of such scope is an ambitious undertaking, but two of the rooms have such superb furnishings as to make them of unusual interest.

EMPIRE ROOM  
WITH WALNUT  
AND ORMOLU  
FURNITURE  
BAILLY CLOCK



AND THE  
"PORTRAIT OF  
MADAME  
LARMOYER"  
BY VESTIER

EXHIBITED BY ISABELLA BARCLAY, INC. AND WILDENSTEIN & COMPANY AT THE DECORATORS PICTURE GALLERY

details of crockery, furniture, preparation of food, the dress of the people and even their attitude toward each other may be seen. *The Yankee Peddler*, found in New York State, is a rare record of the forerunner of our modern department store, rich in its description of his fourwheeled cart and his stock, and delightful in its implication of life in the 1830's. The housewife, the soldier, the miller, the gentleman drunkard, there are charming interpretations of them all: pictures with a moral, battle scenes and pictures to amuse. As sheer painting, *The Cellist* by I. Bradley of Pennsylvania is the best thing in the show, but it would be hard to rule out a single one.

As a sort of corollary to this early nineteenth century scene the gallery is also showing a group of watercolors by John Ingersoll and Nancy Gage which played an important part in their courtship. Sentimental paintings of flowers which they exchanged have great delicacy and imagination, and one is not surprised that the son, fruit of their marriage, turned out to be a painter too. Two examples from his hand complete this picture-courtship.

Nicolai Cikovsky's recent paintings fill two further galleries, and include landscapes of Virginia, Ohio, New England and New York where he has been painting and teaching for the last three years. Always original in his view, his watercolors are particularly appealing, *Gray Day, Gloucester* being outstanding for its individual design. *My Interior*, a pastel, fresh in color, is based on a firm organization of its elements. Among the oils, *Girl in Green* is subtle in its tonal

In the Empire room the good cabinet work, finely executed metal mounts and handsome wood which characterize the early furniture of this period may be seen in several examples, notably the chaise longue, secretary and pier glass from the collection of the Cambacères family for whom they were originally made. Carving, which diminished during the early Empire, was replaced by decoration of ormolu applied to plain surfaces, and these pieces are excellent examples of this taste. The *bouillotte* table with its marble top and gallery is another typical piece. A chandelier, a Bailly *oeil-de-boeuf* wall-clock and a Dufour paper in *grisaille* give authenticity to the room which, though a little stiff and constrained, is not without dignity. Considerable softening of the general effect is added by the mousseline curtains and Aubusson rug.

The Chinese room illustrates the eighteenth century interpenetration of Chinese and French ideas in decoration. The Chinese wall decoration in five panels was executed in China by two Jesuit fathers who established a school of painting in the court, and taught their pupils to paint in the European manner. The students did the backgrounds of this work, and the priests executed the figures and unimportant parts. Opposite to these panels, which are officially by Giuseppe Castiglione, is a wood block wall paper by Jean Pillement of Paris, creator of the *chinoiserie* style in France. These two examples in stylistic juxtaposition make an interesting basis for comparison. J. L.



## SCULPTURAL ESSAYS IN FORGED METAL BY DAVID SMITH

AS MUCH of a blacksmith as he is an artist, David Smith has forged some fascinating, some ruggedly beautiful, and a few trivial abstractions, all of which are currently on exhibit at the East River Gallery. He uses steel exclusively and his geometric arrangements in no way endeavor to camouflage the difficulties presented by this stubborn material. Ragged edges left by cutting are usually untouched and the welded joints undisguised. But surface is treated differently, for the artist, in his search for various textures, has even experimented with painted color. Whether or not it is aesthetically legitimate to destroy the character of metal by the application of paint, Smith's *Aerial Construction Painted* is a thoroughly decorative solution, the paint being applied with careful consideration of the successive planes which constitute this rhythmic apparatus, sculptural counterpart of painted abstractions of the kind executed by Gorky, Helion and others.

Figures suspended in balance, constructions swung in mid-air and forms coiled in invented interrelations are carefully organized in contrapuntal harmony. Like drawings in steel, many of these ab-



EXHIBITED AT NEUMANN'S NEW ART CIRCLE

"THE TEMPTATION OF SAINT ANTHONY," BY JAN MANDIJN, XVI CENTURY

stractions are dependent mainly upon their silhouette. In treatment they range from the simple *Bent Blade Plane*, a true product of a machine age culture, to the intricate *Interior*, an arrangement based on different heights and levels recalling the stage settings of the Russian constructivists; from the purely non-representational to the naturalistic torso whose lineal distortions were popularized by Archipenko; from the really beautiful and accomplished *Swung Forms* to the frivolous *Concave Construction* and the erotic *Construction with Points*. Throughout, however, David Smith remains the modern blacksmith, forging his metal for the new purpose of creating decorative emblems of a mechanical era. Though some of his work falls short of its mark, it is nearly always serious, eschewing the "play impulse" so genially indulged by Calder.

M. D.

## TEMPTATION OF ST. ANTHONY & CARNIVAL SUBJECTS IN AN OLD MASTER SHOW

THE meeting of fantasy, grotesquerie and ghostly apparitions with caprice, festivity and colorful pageantry is made especially interesting at the New Art Circle by the dualism of subject matter—the *Temptation of St. Anthony* and the *Carnival*—one religious, the other profane.

In seventeenth century Flanders, the artists who followed Hieronymus Bosch found the story of the temptation of the Saint a particularly congenial release for their secular interest in the realistic and in the bizarre and, like the Baroque artists of Italy, they turned

to humanity, neglecting the metaphysics of religion and stressing its materiality. In the paintings by Jan Mandijn the saintliness of Anthony, the Christian ascetic who retreated to a desert in Egypt and resisted a series of temptations visited upon him by the devil, is less the subject than the genre which is cloaked in weird shapes and disquieting visions. Fantastic creatures become even more humanized and consequently more vulgarized in the painting by Cornelis Saftleven.

So unimportant does the ideal of St. Anthony become in these paintings of his temptation, and his representation pushed in the background to such an extent, that it was possible to mistake Pieter Huys' paintings of this subject for a Carnival scene. One must search to find his person in the painting by an unknown Fleming of the sixteenth century, who has greater interest in the procession of creatures in the foreground and in the Italianized landscape in the background, than he has in either of their relations to the monk. The same is true of an engraving by Callot, the great French artist of the seventeenth century. Teeming with grotesque life, the little scene where St. Anthony is warding off the attacks of the devil's agents is lost amid a myriad of demons spewing flames, as well as lances, vipers and beasts.

The excitement and fantasy of the Carnival also claimed the interests of the Baroque artists and there is very little intrinsic difference between the treatment of this secular theme and of the Temptation. The tiny, rollicking figures of Van Aalslot's paintings, still in a primitive tradition, and the jostling, masqueraded crowd of Van Laer's Baroque canvas partake of the realism and the grotesquerie of the "religious" scenes. Prints by the Englishmen, Sutherland and Rowlandson, are jolly and robust caricatures of the masquerade, a subject appealing today because of its ceaseless modernity.

M. D.

## GENOI PETTIT, AN INDIVIDUAL PAINTER; ISKANTOR

THREE painters contribute to the current show at Contemporary Arts. First in interest is the work by Genoi Pettit, a young painter from Kansas City. There is an individual quality here which derives partly from a subtle color sense, and partly from her view of the eternal struggle between the forces of nature and the beasts. Out of fourteen paintings on view, no less than five depict the plight of cattle, in drought, on hill tops or out in the wind-swept spaces of the country she knows. Occasionally one feels the animals' protection by some cave or hillside, so that nature

is seen as sometimes benevolent, and not always in conflict. *Mother and Child* is a lovely and original treatment of this eternal theme, and Miss Pettit succeeds in the subtlety of her color and the architectonic arrangement of her background.

Iskantor also shows eighteen paintings made in his forthright manner. They are distinguished by a meticulous style and a leaning toward the whimsical, sometimes more successful than others in this latter respect. *Reconstruction*, in its quiet tones, and without a touch of the frisky feeling one encounters in *Her Majesty*, is most successful in its organization of elements. Louis Harris, a member of the group known as "The Ten," shows watercolors and pastels in another room. Delicacy of color and a human understanding of the awkward little figures he so sympathetically portrays are outstanding qualities in his style.

J. L.

## A DISTINGUISHED GROUP OF SMALL OILS AND LITHOGRAPHS

A SHOW of fifty small canvases, unusually fresh and stimulating, is being presented by the Associated American Artists, an organization which concerns itself principally with prints by contemporary artists. A number of the painters whose work in black and white is available here have loaned paintings which augment their etching, drypoints and lithographs, also hanging.

Jon Corbino's sculptural style may be seen in several studies of bathers and of horses. In *Circus*, his excellently drawn figures are



given roundness and solidity by his skillful working of the color. Several examples by Ann Brockman show diversity of talent, for she paints the somber *Moonlight* in a mood quite different from *Yellow Bandana*, a head which flashes color. Peter Hurd's *Small Town Boy* is an excellent and sympathetic interpretation of this not unusual American type and Josef Presser projects his ideas with strength and decision in *Miner* and *Waiting*. Max Weber, Alexander Brook, Arnold Blanch and Raphael Soyer are among the other artists who add luster to an interesting and rewarding exhibition. J. L.

## NEW PAINTINGS IN A DECORATIVE VEIN BY GRIGORIEV

**B**ORIS GRIGORIEV'S paintings, exhibited at the Lilienfeld Galleries, share two traditions. The one derives from Russia, the artist's native country, while the other belongs primarily to France, his adopted home. In such of his figure paintings as *Two Mothers* and *Before Work*, there is not only a severity of form and a sobriety of color but also remnants of the peculiar Byzantine stylizations that were perpetuated in the Russian icons, a stylization that in these paintings oddly begins to resemble the Cubists' division of mass into sharply separated planes, a method which was evolved from an interest in Negro sculpture. But Grigoriev merely suggests the wooden skeleton; he makes no attempt to fracture the planes of his forms in order to redistribute them in a geometric system.

*Woman in White Cap* combines the Byzantine structural style with a new lightness of hand, gaiety of color, and charm of decoration. But in the series of watercolors recently painted in South America, the Russian heritage disappears, and the dominant note is one of elasticity and *joie de vivre*. At times like Dufy, with a similar stenographic calligraphy, at times like the Japanese print artist, with quiet tracts of color and lyrical simplicity of pattern, Grigoriev sketches the tropical beauty of Brazil, Chile and Peru. The gracefully swaying palms, the blue lakes and the distant peaks capped with snow like the beloved Fujiyama are all rendered with a rapidity that depends on a commendable facility and a talent for seizing decorative essentials. Opaque gouache is used with translucent watercolor to distinguish substance and texture in a manner analogous to the artist's use of thick impasto varied with thin. The skill with which Grigoriev manipulates both media are represented best by the still-life in oil, *Bread and Onions*, and the water and gouache *Antofagasta, Pacific*.

## INTELLIGENT WORK BY LOUISA ROBINS, A SKILLFUL PAINTER

**L**OUISA ROBINS, whose paintings hang at the Marie Sterner Galleries, is not merely a painter of ability; she is primarily an interested observer who has been able to set down her very individual, often humorous view of things and endow them with a particular meaning of their own. One feels that that all her material has been thoroughly digested and that the finished product is the result of highly intelligent selection.

*Dining Room, Bermuda* is a clever study of squat, unprepossessing chairs emanating the complacent personality of provincial club women. But this is not merely a literary theme, for pictorially the objects have been bound together by the diminishing perspective of a row of curtains in lively tones of green. Mrs. Robins' *Wagon Wheels* has a delicate, but unsentimental whimsicality that recalls Peggy Bacon. *Tierra Caliente*, of a Mexican couple seated in a darkened patio, is richly painted and shows a secure grasp of the compositional possibilities of the subject.

Though at her best when in this narrative vein, there is also much to be said for the joyful color and directness of approach with which she has rendered the freshness of flowers in a vase and the watery, half-glimpsed forms of two goldfish in *Mae West and Popeye*. R. F.

## ROUNDAABOUT THE GALLERIES: SEVEN NEW EXHIBITIONS

**R**ENE TAL-COAT, another of Gertrude Stein's painter pets, is a young Frenchman whose small and large canvases are now decorating the Julien Levy Gallery. Credited with having contributed to modern art a subtle combination of both representational and non-representational ideals, Tal-Coat actually wavers between intellectualized abstractions and the Neo-Romantic return to naturalism. Unfortunately the coordination of these two elements, heritage of many of our young artists today, is unrealized in Tal-Coat's paintings. His landscapes are amorphous and innocuous experiments and, though his portraits of the American writer are more powerful, they are also static and clumsy. But two small female heads, one draped in a blue scarf, the other in a kerchief, are tender studies and, like the portraits of Bérard which they resemble, they are both sensitive and penetrating.

The Julien Levy Studio, organized by the Gallery, which it adjoins, "to provide opportunity for exhibition to artists whose reputations have not yet been established," opens with a display of paintings in oil and gouache by Robert Talcott Francis. The artist



EXHIBITED AT THE LILIENFELD GALLERIES

GRIGORIEV: "ANTOFAGASTA, PACIFIC," IN COMBINED WATERCOLOR AND GOUACHE

is a retired business man who, seven years ago at the age of fifty-seven, first began to paint. His oils are largely landscapes of a fairly isolated and gaunt nature. Painted with an astonishing control of academic formulae and with rather dull tones, they are sharply contrasted by the gaily hued gouaches representing pretty girls and flower pieces in a primitivistic style totally inconsistent with the style of his landscapes and marred by the evident strife for "modernism."

**O**NE HUNDRED PRINTS," selected by the Society of American Etchers now at the Grand Central Galleries, include types of work for every taste. The satire of Peggy Bacon's *Pleading for the Oppressed* and Martin Lewis' *Strength and Beauty*, a group of urban figures occupied with a medicine ball on a public beach, give the exhibition that sense of the contemporary scene one looks for in a black and white show. Costigan's *Refugees*, lyrical in feeling, and Alfred Hatty's remarkable creation of atmosphere in *Deep South* are both strikingly sympathetic in their perception of human values. The beauty of a flowing line may be seen in the horses and graceful carriage of *Down Hill* by Sybilla Weber. Paul Cadmus and Martin Peters portray character with feeling in *Mother and Child* and *Amanda*, and Emil Ganso's *Kennebunk Harbor* is a superb combination of the gradations of texture and an original talent for building design.

Harry Waltman's landscapes hang in another room, notable for their rich, earthy color, though his handling of his subject matter

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# ART THROUGHOUT AMERICA

## NEW YORK: A GREAT PICASSO ENTERS THE MUSEUM OF MODERN ART

THE Museum of Modern Art announces that it has received from Mrs. Simon Guggenheim the gift of a large and important painting by Picasso entitled *The Mirror*. This canvas, painted in 1932, was one of the focal points of the Picasso Exhibition at the Valentine Gallery last year and is generally considered one of the artist's major works. Its magnificent color and compositional richness are characteristic of the painter's recent developments and so called period of "fulfillment" and, as the most important example of Picasso's work of the last ten years to enter the Museum, it constitutes a material addition to its modern French collection. The canvas was acquired by Mrs. Guggenheim from the Valentine Gallery and for the second time has arrived from Paris, now to be placed on exhibition at the Museum.

## NORTHAMPTON: A GREAT ROMANESQUE FIGURE

THE Smith College Museum of Art has recently added to its permanent collection a Romanesque figure of Saint Peter. The sculpture was acquired from the Brummer Gallery in New York. The new acquisition is of special interest both because of the rarity of such an object in the museum collections of this country, and because of the fact that in acquiring it the Museum departs somewhat from its policy of limiting its collections to modern works.

The figure is thirty-three inches high and twelve inches wide. It is deeply undercut, making it partly free standing. The quality of the stone, on which there is present much of the original patina caused by weathering, shows it to come from the vicinity of Moissac. It may date as early as 1120.

The style is composite in its character, but the intensity of feeling which it conveys is in the best tradition of the period. The plasticity of the modeling and its general weightiness may indicate an Italian influence—a survival of the late antique. The angular stylization of the drapery, especially in that section which flows over the legs of the little figure, indicates a relationship to manuscript drawing which is so characteristic of the work of the period. The marked bend at the knees and the recession of the drapery between them bears out in part the connection with Moissac which the quality of the stone itself suggests. This angularity, however, is not so emphatic in this sculpture as it is in those in the typical Moissac style. There is, in fact, about the whole figure and particularly in the treatment of the lower part of the body, a markedly Eastern quality.

The face is sculptured with the commanding intensity of the work of the times—the beady stare, the thin mouth, the mustache and beard and, especially worthy of interest, the treatment of the hair. The artist has likewise in typical fashion combined angularity with contrasting plastic, curvilinear treatment. This is noticeable in the graceful curve of the right arm extended upward in a gesture of blessing, which opposes the Romanesque zig-zag which follows in the folds of the drapery from the upraised arm down across the body. Yet the sculptor has cut with a fine sense of naturalism the curved drapery above the feet. He has also carved a pattern of the period in the lower border of the robe. The over-large key, in itself

terminating in a triangular cutting, repeats in a consciously stylistic way the angularity of the drapery folds. The hand grasping the key is beautiful in its stubby firmness.

The general solidity of the little figure lends greatly to its dramatic intensity. For its size it is an unusually commanding piece of sculpture.

## NEWARK: FIVE YOUNG PAINTERS AT THE CO-OPERATIVE GALLERY

THE Coöperative Gallery of Newark, New Jersey, has for some time pursued a policy of sponsoring the work of younger painters and exhibiting it together with that of the leading artists of the country. At the present time it is thus showing the work of five younger New Jersey artists, each of whom are represented by three works. The artists are Adolf Konrad and Milton Rothman, both of Newark; Murray Kusanobu of Arlington; Gene Sparks of East Orange and Joseph Van Ramp of Irvington. Prior to this the Gallery devoted its rooms to a one man show of William S. Loughran who was the winner of the First Annual New Jersey Competitive Exhibition held during the summer. This undertaking was sponsored by the American Artists Congress and proved to be a valuable experiment. Loughran, who is shortly to have a show in New York, has proved himself to be a young painter of unusual talent. Form and its relation to space are his chief preoccupations and his fine compositions are the result of experiments in this field.

The Coöperative Gallery's Competitive Exhibition has proved so successful in the discovery of new talent that it is now their intention to make this an annual event, which will be celebrated again next June.

## HAGERSTOWN: ARTISTS OF LOUISIANA

A REGIONAL art show from the South, "Louisiana Artists," has been on exhibition during January at the Washington County Museum of Fine Arts in Hagerstown, Maryland. The exhibition includes twenty-four paintings in oil, tempera, and watercolor by a group of artists selected with the purpose in mind of presenting a view of current art activity in Louisiana.

Largely due to the influence of Louisiana's cosmopolitan seaport, New Orleans, the artists of Louisiana are interested in subjects and styles drawn from Central America and the West Indies. The exhibition therefore contains many interesting works showing in some cases the spirit of our own South, and in others the color and mood of the Latin-American tropics.

The exhibition, which includes works by Conrad Albrizio and Ralph Wickiser of Baton Rouge; Douglas Edwin Brown, Caroline Durieux, Paul Ninas, Rudolf Staffel, Will Henry Stevens, and Julius Woeltz of New Orleans and Don Brown of Shreveport, was organized by Dr. Frederick L. Jochem, of the Department of Fine Arts of Louisiana State University, and Mr. Richard Carl Medford, director of the Hagerstown Museum. In February the collection will be shown at the State Museum in Harrisburg, Pa., under the sponsorship of The Harrisburg Art Association, and will then go on tour to a number of other Middle Atlantic cities.



RECENTLY ACQUIRED BY THE SMITH COLLEGE MUSEUM OF ART  
"ST. PETER," A ROMANESQUE STONE SCULPTURE

## MINNEAPOLIS: A GIFT OF JADES

TO THE permanent Searle Collection at the Minneapolis Institute of Arts, its two generous benefactors, Mr. and Mrs. Augustus L. Searle have recently added a group of five K'ang-hsi and Ch'ien-lung jade carvings. These include a covered incense burner of the rare bluish-green *ts'ui yu* jade; a small flower vase of mutton fat jade; a covered vase of translucent camphor jade, and two table screens of milky jade. These pieces, once a part of the collection of the emperor Hsuan Tung, increase the beauty and variety of an already outstanding collection of eighteenth century jades, and bring fresh realization of the skill of Chinese lapidaries.

The most exquisite piece of the new group is the fragile covered vase of camphor jade.

It is an ovate, bronze form, probably copied after some particular bronze vase. It is carved at the shoulders with two delicate twigs encircled by loose ring handles, and flanked, on the four corners, by dependent fern leaves reaching almost to the base where they are encircled by smaller jade rings. On the broad panels of the body are carved the figures of two Bodhisattvas, one blowing a horn and standing upon two prayer wheels; the other holding a pole lantern. A single band of foliage surrounds the shoulder of the vase, and a double band the base. The cover is carved with a design of inverted



PRESENTED BY MR. AND MRS. A. L. SEARLE TO THE MINNEAPOLIS INSTITUTE OF ARTS  
TABLE SCREEN SHOWING THE MEETING OF THREE PHILOSOPHERS

petals, and finished with a floral finial. The carving of this piece is the most delicate imaginable, and the translucency of the jade, worked to paper thinness, a triumph of the lapidary's art. The vase dates from the K'ang-hsi period (1662-1722).

The smaller mutton fat flower vase, inscribed with a poem extolling the qualities of jade as a medium of artistic expression, is another important item in a collection which also includes an incense burner of sapphire jade and a table screen in the form of an upright plaque of milky jade decorated with a design of frolicking horses. A second screen of similar material spotted with brown matrix shows a scene carved in high relief depicting the meeting of Lao Tse, Kon Fu Tse and Shu Lo on a mountainous rock surrounded by pine trees. This is

an idyllic and beautiful scene to which the gently waving pine boughs add a harmonious rhythm. Such screens, of rectangular shape, were commonly placed on the tables of writers and scholars to shield their literary work from splashing ink.

The quality of this latest group of jades equals in every way those of the pieces hitherto presented by Mr. and Mrs. Searle. They bring to the Institute some indication of the vanished splendor of the Chinese Empire, and enrich in no small measure a collection already rich in fine examples of eighteenth century jade carving.

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## American Landscapes: One Hundred Years

(Continued from page 16)

No better summation of this school can be offered than the one included in Goodrich's admirable essay which accompanies the catalogue and which is not the least valuable contribution of the exhibition: "In the typical Hudson River landscape the canvas is enormous, the subject grandiose, the viewpoint panoramic, embracing all the natural features within range of the eye. At the same time, so minute is the handling that one can see every leaf. The color is brown and sadly lacking in freshness and observation. The technique is thin and meager, but within its limitations almost inhumanly proficient, with a high finish that reminds one of the rosewood and plush furniture of the period." The Hudson River School was the most indigenous expression of the century and only a rare painting like Durand's *Woodland Interior* or Inman's *Picnic in the Catskills* reminds us of the contemporary landscape painters in France, the Barbizons.

The influence of the Barbizon painters was to be felt in the work of Inness who deals with a tamed nature, fecund, kindly, and intimately known in its every mood. Whereas the earliest landscape artists who followed Claude's classic tradition painted according to the principle which the reviewer paraphrases from a couplet by Pope, "True art is nature to advantage dress'd; What oft was done, but ne'er so well express'd," Inness subscribed to the belief that "a work of art is not to instruct, not to edify, but to awaken an emotion."

Ryder the mystic, Eakins the realist, and Winslow Homer who chose to paint the "forest primeval" and the "proud music of the storm" long after the pioneers' struggles with a rigorous, relentless nature had been harmonized by agriculture and technology—these are some of the painters who beat their own individual paths. However, French Impressionism had its American adherents who, less scientific than Monet and his followers, painted sunlight and air with the sentimentalism of a homespun nature. Childe Hassam's brilliant canvas, *Scene in Havana*, 1895, painted over a decade after Impressionism in France had been superseded by the various movements known loosely as Neo- and Post-Impression, is doubtlessly one of the best of the American paintings executed in this style. It was on such a gay, colorful, decorative and cosmopolitan note that the new century was ushered in.

## New Exhibitions of the Week

(Continued from page 16)

leaves one with a feeling of monotony. Bessie Potter Vonnoh's little figures recreate vividly and with accuracy, the costumes of the last half of the nineteenth century, the most interesting being the figure of Helen Hayes as Victoria Regina.

**S**EVENTEEN painters who constitute the group which regularly exhibits at the Uptown Gallery are presenting two canvases each in a current show which maintains a high standard of excellence. Baylinson's *Nude* is distinguished by his luminous color and firm design. William Meyerowitz, in a landscape, handles his effects of reflected light and color with ease, and richness of hue marks the two examples by Tricca who is particularly successful in *Composition*, in which the rounded forms are entirely dependent for solidity upon his use of color. Design which attracts because of its originality may be seen in Fred Gardner's *Notre Dame de Québec*, and in a still-life painting by Robert Martin whose sharply defined outlines give added clarity. Two examples by Thomas Nagai, and a small group of watercolors indicate his Japanese heritage in their effective creation of space and fineness of foliage. One looks forward to a larger showing of his work.

**T**HAT Edith Somerville is an ardent horsewoman is evident from the intimacy with which she treats her subject in the paintings and drawings now at the Sullivan Gallery. One is not surprised to learn that she is co-author of one of the classics of hunting literature, "The A B C of Hunting." Illustrations for these books are hung and they are excellent descriptions of horse and rider in brief and telling strokes. Landscapes in oil are scenes from the countryside where she has hunted, and they are painted in a sound, academic style.

Other paintings of Ireland are by Jack Yeats, delicate in color, and at times rather lacking in force. One painting, *Before the Start*, in a far more decisive manner, is an interesting portrayal of three

# EXHIBITION OF WATERCOLORS

BY

# RAOUL DUFY

*"Castles of the Loire"*

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or four mounted riders who tower over the heads of the crowd. There is excitement in the scene, and an excellent delineation of types in the faces of the horsemen.

IN HIS current exhibition at the Montross Gallery, Arnold Hoffman shows himself to be a painter of varied but profoundly serious interests. His landscapes, the subjects in lightest vein, are painted in the Impressionist manner, the concentration being basically on flickering light and atmospheric effects, and *Columbus Circle*, avoiding the inharmonious color arrangements of the other vignettes, is an attractive essay in this style. But the scenes of horror based on spiritual and social stress and painted with an emotional fervor suggestive of an admiration for the turgid style of Delacroix, appear to spring more fluently from the intense passion of man who has felt the sufferings of his people and of his time. *Dust thou Art*, perhaps a little melodramatic, is surpassed by *Raid*, a vivid scene of a crowd dashing madly from the bursting shell dropped by an attacking plane. This painting springs from a genuine emotional drive and is executed with a greater technical determination than any of the other canvases. It indicates, most vitally, the philosophy of an artist who still remembers the holocaust of the 1905 uprising in Russia, the country of his birth.

Much less successful, however, are the academic portraits and such scenes of the deplorable conditions of society as *Drudgery*. There is, despite certain technical inefficiencies, a tenor of compassion that has an appealing ring comparable to the sympathies of Daumier.

WILLIAM SHARP is a cartoonist whose lithographic series of satires entitled "A Doctor's Life," on view at the Weyhe Gallery, never fails to extort a chuckle or a grin, so pithy are his exaggerations and so witty are his sarcastic comments on doctor and patient alike. A few months spent knocking about with the medicos in a hospital and behold! Sharp produces a dozen hilarious caricatures as a sequel to the set that jabs at the legal profession.

There is no more keen observer of telling gestures and typical situations than the pictorial commentator who pinions the foibles of every day life in a few lines within the small sphere of his page, and Sharp, who has had experience on German and American newspapers, is one of the keenest. However, lithography is a new medium for this artist, having been adopted by him little over a year ago and, compared with Mabel Dwight's prints which are hanging in the same gallery, these are less substantial as lithos and less profoundly effective as human documents. Nevertheless they are better wrought than the artist's first series and eminently amusing in their ironic thrusts, *The Hypochondriac* being one of the most discerning.

AT THE Perls Galleries a new group of French paintings "for the young collector" has a wide scope, ranging from the delicate, gently vibrating *La Statue d'Henri IV à Paris* (1901) by Pissarro, through the varied schools that succeeded Impressionism to the work of this year by that minstrel of the streets, Maurice Utrillo. Like the sketch by Pissarro, the great Impressionist painter and teacher, the more robust but much less lyrical landscapes by Renoir and Guillaumin are concentrated on the recreation of moving light and on the fresh beauty of the trees. Vlaminck and Marquet, both exhibitors with the "wild beasts," try, each in his own style, to capture the mood of his scene. Marquet's *La Porte de Saint-Cloud à Paris*, painted in 1909, can be compared with his recent watercolors in which, although the colors have been clarified, there are still the violet tones and vague hills painted in the background.

Particularly instructive in the exhibition is the juxtaposition of two Cubist heads, one of a woman by Picasso, and the other of the actor, Modo, by Modigliani. Both heads have been painted in terms of cubes, cones, and cylinders. But the one by Picasso is an intellectualized agglomeration of geometric elements, hardly more than one of his experimental exercises, while the one by Modigliani, warm with terracotta hues placed against a blue ground, is a rhythmic, structurally simplified description that sensitively analyzes, rather than destroys, the character of the actor.

Other paintings of special interest are Gauguin's narrow, vertical panel representing an earthy Breton peasant in the exotic hues that were later to blossom in his Tahiti paintings, Forain's especially fine pastel of a dancer, a reflection of the greater Degas who is represented by a small drawing of the same subject, Pascin's witty, nervously penned and delicately washed *Scène à Constantinople*, and, to conclude, a rather naïve and primitivistic painting, *La Source*, by Bambois, who meticulously embroiders with his brush



## The Art News of London

THE most noteworthy event of the current season was the opening, on January third, of the much anticipated Exhibition of Seventeenth Century Art at the Royal Academy at Burlington House. Except for the El Greco *Adoration of the Shepherds* lent by the King of Rumania, the Exhibition has been entirely gleaned from the rich but rarely visited private collections in England, headed by that of King George, the lender of ninety catalogue items. This magnificent showing affords a view of a complete cross-section of the century of the free movement of masses which took its impulse from Venice and spread, in slightly varying local forms, over the Continent and into Great Britain, where court painters from abroad, Van Dyck the greatest name of them all, heralded the subsequent golden age of English portraiture.

AT THE same time, the Print Gallery of the British Museum is showing, also for the rest of the year, a large choice from its famous collection of drawings and etchings by Rembrandt. Except for an occasional portrait, Rembrandt's drawings are a frank rehearsal of the devices enlarged upon in his paintings and etchings and are hence invaluable aids to an insight into the workings of his versatile mind. Notable among the etchings are three portrait studies: *Jan Six*, *Ephraim Bonus* and an *Old Man Seated with Flowing Beard, Fur Cap, and Velvet Cloak* and two superlative landscapes: *Six's Bridge* and a *Cottage and Farm Building with a Man Sketching*.

AN IMPORTANT gift to the National Gallery has been made by Mr. Anthony de Rothschild: *The Abbé Scaglia Adoring the Virgin and Child* by Van Dyck in which, of course, the religious subject is no more than the excuse for very worldly portraiture. Cesare Alessandro Scaglia was the diplomatic agent of Savoy in the Spanish Netherlands and this picture was presumably painted at the time of Van Dyck's visit to Brussels in 1634. The models for the Virgin and Child have been called the Duchess of Arenberg and her son, but a comparison with the Chantilly portrait of the Duchess disproves this tradition. The picture is of unusual interest, not only because it is among the few of this period entirely by the hand of Van Dyck himself, but also because of its oval form, an innovation which only came into widespread use a century later. Since it was, however, first painted on a square canvas, an architectural requirement such as its placing in a private chapel, may have been the accidentally determining factor of this shape.

THE National Gallery's controversial Giorgione acquisition has, not unnaturally, started an epidemic of discoveries of unsuspected works of this artist and the Städel Museum of Frankfurt in Germany claims that a landscape recently acquired from a Berlin dealer for a hundred and twenty-five pounds is a valuable early work of Giorgione, although it strenuously refuses further compensation to the seller.

SOME five years after the War, John D. Rockefeller, Jr. offered two million dollars for the construction of a national Egyptian museum in Cairo but, various difficulties having arisen, this sum was turned over to the building of the Palestine Archaeological Museum, just now completed. The architecture, of Moorish inspiration, was executed by Austen St. B. Harrison with decorative reliefs by Eric Gill. The one gallery so far open to the public is showing the ivories discovered in 1933-35 in the Samarian palace of King Ahab and recognized as having inspired the description of this palace of Queen Jezebel in the Book of Kings as the "ivory house." Since Jezebel's father was king of Tyre, these ivories, designed for furniture decoration, doubtless came from the well known workshops of this region.

AN EXHIBITION of Chinese Art for Chinese Medical Aid at 9 Conduit Street has won generous support from many of the exhibitors at the great Burlington House showing of three years ago and its chronological arrangement gives a summary view of the various periods ranging from that of the early bronzes and the Han and T'ang potteries through the Sung, Ming and other dynasties. Curious items are the head, sculptured in porcelain, of the mythical emperor Shen Ngeng, the reputed inventor of tea and a bronze inkstand of about the fourth century B.C., the first archaeological evidence of the use of ink in China at so early an epoch.

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**COMING AUCTIONS***Hosea et al. Ancient and Modern Paintings*

OLD and modern paintings by sixteenth to twentieth century masters will be sold by auction at the American Art Association-Anderson Galleries on the evening of February 3. Comprising property from the collection of the late Adele E. Schmidt, and property of Robert Hosea, Camilo Aldao, J. A. Hoagland, and other owners, the paintings will be on exhibition from January 29 until time of sale. The seventeenth century Dutch masters are well represented with such notable works as Gerard Dou's *The Angel of Inspiration*, *Merrymaking in a Tavern* by David Teniers the Younger, and landscapes by Ruysdael and Wynants. Among the German examples are the nineteenth century Adolph Schreyer's spirited painting of Arab horsemen going *Forward to an Encounter*, and, by Joachim Sandrart, seventeenth century artist, the companion portraits of a lady and a gentleman. From the brush of the Flemish artist Sir Peter Lely comes the portrait of Elizabeth Hastings.

The fine English paintings contain a group of works by Sir William Orpen, R.A., 1871-1931, not many of whose works have appeared at auction in this country. His full-length painting of the Honorable George Lambton shows the former Trainer and Master of the Horse to King Edward VII attired in sporting outfit, with top



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 ORPEN: "PORTRAIT OF THE HONORABLE GEORGE LAMBTON"

boots, an alert terrier by his side. There are also several nude studies by Orpen, two done in charcoal.

Fine examples of the Barbizon school include Corot's *A Grove of Trees at Blangy (near Arras)* and *Woodland Stream*, Rousseau's rich, colorful *Coming Storm*, and examples by Diaz, Henner, and other artists of merit. A still-life of roses by Renoir was formerly in the private collection of the artist's son, Jean Renoir. Two watercolors by Raoul Dufy and his bright and typical painting of *A National Holiday in France* bring the range of the collection from primitives and works of the Renaissance up to the present time.

*Offerman-Gest Arms and Armor Collections*

PART II of the internationally-known collection of arms and armor of the late Theodore Offerman, and American and European firearms collected by Joseph H. Gest of Norwalk, Conn., will be sold by auction at the American Art Association-Anderson Galleries the afternoons of February 4 and 5, following exhibition from January 29.

Italian, Austrian, German, French, English, and Spanish-Moorish sixteenth to eighteenth century swords, rapiers, halberds, dag-





BROKAW SALE: PARKE-BERNET GALLERIES

## BRONZE DORE MOUNTED LOUIS XV MARQUETERIE COMMUNE

gers, and other edged weapons of both processional and functional types, and helmets, suits and half-suits of armor, blunderbusses, etc., are present in Part II of the Offerman collection, which will be sold the afternoon of February 4. Duplicates of many of the collectors' specimens which appeared in the November sale at the American Art Association-Anderson Galleries are also included.

The Joseph H. Gest collection of American and European firearms will be sold the afternoon of February 5. In its completeness, this collection provides a comprehensive picture of the development of the firearm over a long period of time, ranging from the sixteenth century weapon of the "arquebusier" to comparatively recent times.

*Art Property & Textiles of Irving Brokaw*

FRENCH eighteenth century furniture from the Irving Brokaw residence at 985 Fifth Avenue and from other owners, rare English silver consigned by a Boston private collector, magnificent fifteenth and sixteenth century needle-pointed velvet ecclesiastical vestments, Lille and Brussels tapestries, Aubusson and Oriental rugs will be dispersed at public sale at the Parke-Bernet Galleries, 742 Fifth Avenue on the afternoon of February 5, following exhibition daily from January 29. One of the most outstanding pieces of furniture in the sale is a Louis XV tulip-wood and hawthorn commode of the finest workmanship, beautifully inlaid with landscape panels; it is a companion to the well known commodes in the William Salomon collection which was dispersed in 1923. Louis XV and Louis XVI chairs covered in needlepoint, tapestry, velvet, and silks including signed pieces by P. Laroque and A. Bonnemain are of note, together with a variety of occasional tables. Among the rare pieces of Queen Anne and Georgian silver, several of the most noteworthy are a George I octagonal coffee pot in lighthouse form with a duck's-head spout by Anthony Nelme, London, 1716; a George II deep oblong tray on four feet, by Charles Hatfield, London, 1730, engraved with the arms of the Earl of Kilmorey; William III and Queen Anne muffineers.

A Lille hunting tapestry signed with the name of the weaver, I. Bouchez, is one of the high points of the sale.

*Thomas F. Ryan Furniture & Art Property*

EIGHTEENTH century French, English, Italian and needlework furniture, as well as oil paintings, English and American silverware, porcelains, *objets d'art* and fine furs, the property of the late Mrs. Thomas Fortune Ryan and sold by order of the Guaranty Trust Company, will be dispersed at public auction at the Plaza Art Galleries on the afternoons of February 3, 4 and 5, following exhibition from January 30.

There are numerous eighteenth century French pieces upholstered in tapestry and needlework among which is a carved Louis XV wal-

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nut settee covered in needlepoint; four Louis XV walnut armchairs upholstered in medallioned petit point and floral gros point; a Louis XV gilt settee with scroll back and wings covered in Aubusson tapestry with floral border; an unusual Louis XV walnut demi-lune shaped canapé with back seat and wing covered in Aubusson tapestry and many other similar items, as well as an Empire mahogany and gilt console table and bedroom pieces in the Empire and Louis XVI tastes.

Outstanding in the English furniture are two carved and gilt Adam wall mirrors; two turned walnut three-seat sofas upholstered in floral figured brocatelle; four carved walnut needlepoint upholstered armchairs; and an inlaid mahogany Sheraton oval top tea table. There are also many interesting Italian pieces.

Notable are also the fine china and the important English and American silverware.

## Recent Auction Prices

The sale of the remarkable collection of Near Eastern art from the estate of the late V. Everit Macy held at the American Art Association-Anderson Galleries on January 6, 7 and 8 brought a total of \$114,407.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
149	Chun Yao Tripod Bowl, Sung.....	R. M. Chait.....	\$1,700
325	Virgin and Child with Saints, and Fifteen Scenes from the Passion; School of Antwerp, early sixteenth century..	Frank Schnittjer.....	1,900
331	Ghiordes Prayer Rug, eighteenth century.....	M. Avigdor Galleries.....	925
432	Miniatures, The Bier of Iskander (Alexander), Persian School, fourteenth century.....	Kirkor Minassian.....	9,500
433	Birds and Running Gazelle, Persian School, circa 1800.....	Kirkor Minassian.....	1,400
434	Physicians Preparing Medicine, According to Dioscorides, by Abdullah-ibu-al-Fadl, Mesopotamian: thirteenth century.....	C. T. Benson.....	5,700
435	Two Alchemists, by Abdullah-ibu-al-Fadl, Mesopotamian: thirteenth century.....	Kirkor Minassian.....	5,900
463	Hispano-Moresque Animalistic Copper Luster Plaque, early sixteenth century.....	Dikran G. Kelekian.....	1,150
478	Isaiah "Rhodian" ewer, sixteenth century.....	Duveen Brothers.....	1,100
482	Important Rhages Luster Plate, with equestrian figure, twelfth century....	Parish-Watson Co. ....	1,800
488	Important Guebri Sgraffito Bowl, with animalistic decorations, tenth to eleventh century.....	Willis C. Edwards.....	1,800
494	Important Persian Bowl, with bird decoration, tenth to twelfth century	Willis C. Edwards.....	2,600
498	Damascus Plaque of Important Size, early seventeenth century.....	Duveen Brothers.....	2,300
506	Very Rare Ciselé Velvet Panel, Persian, sixteenth century.....	Dikran G. Kelekian.....	2,300
509	Rare Gold-Woven Velvet Animal and Figure Medallion, Persian, sixteenth century.....	Perry B. Cott.....	1,100
519	Very Important Drap d'Argent Jardiniere Velvet Carpet, Persian, late sixteenth century.....	Mottshedah & Sons.....	3,300
535	Kirman Palace Carpet of Important Size.....	Avakian Brothers.....	1,300

The sale of art property from the estate of the late Mr. and Mrs. Jay Carlisle held at the Park-Bernet Galleries between January 11 and 15 brought a total of \$140,409.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
1372	Coaching Scenes: Eight Miniature Paintings by Edward Algernon Stuart Douglas—British: Fl. 1880-1892	M. V. Horgan, Agent ....	\$1,200 for Private Collector
1377	Original Study for Unsaddling at Epsom by Alfred J. Munnings, R.A.—British: B. 1878.....	M. A. Linah, Agent .....	1,500 for Private Collector
1392	Start for the Epsom Derby by Henry Alken, British: 1784-1850.....	Private Collector .....	1,350
1393	Finish of a Good Run by George Wright, British contemporary .....	E. C. Stollenmeyer .....	900
1432	The Snake in the Path, Frederic Remington, A.N.A., American: 1861-1909 .....	Private Collector .....	900
1433	The Broncho Buster, Frederic Remington, A.N.A., American: 1861-1909	Private Collector .....	1,000 same buyer as 1432
1497	Chippendale Carved Mahogany and Needlepoint Sofa, English, eighteenth century .....	Michael Addison .....	775
1528	Important Brussels Silk-Woven Tapestry, Hera, Ceres, and Aphrodite on Mount Ida, early seventeenth century .....	Private Collector .....	1,300

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## EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Tschachosov: Paintings, to Feb. 6	
Alavoine, 712 Fifth	French and Venetian Interiors, to Mar. 15	
American Academy, 633 W. 155	Vedder: Memorial Show, to April 3	
American Fine Arts, 215 W. 57	American Water Color Society: Annual Exhibition, to Feb. 11	
American Place, 509 Madison	O'Keeffe: Paintings, to Feb. 11	
American Salon, 40 E. 58	Indian Paintings, to Jan. 30	
American Water Color Society, 210 W. 57	Annual Show, to Feb. 12	
Arden, 460 Park	Chinese Art, Feb. 2-28	
Argent, 42 W. 57	Rachel Wilson, M. Carver: Paintings, to Feb. 5	
Artists, 33 W. 8	James Lechay: Paintings, Feb. 1-14	
Art Students' League, 215 W. 57	Stage Designs, to Feb. 5	
Associated American, 420 Madison	Contemporary Paintings, to Feb. 8	
Babcock, 38 E. 57	American Paintings, to Feb. 11	
Barbizon-Plaza, 101 W. 58	Lynd Ward: Drawings, to Feb. 19	
Bignou, 32 E. 57	Duffy: Paintings, to Feb. 12	
Boyer, 60 E. 57	Contemporary Americans: Paintings, to Mar. 1	
Buchholz, 3 W. 46	Max Beckmann: Paintings, to Feb. 5	
Carstairs, 11 E. 57	Whistler: Watercolors, to Feb. 5	
Chait, 600 Madison	Chinese Porcelain: Baerwald Collection, to Mar. 1	
Comet, 10 E. 52	Carra; De Pisis: Paintings, to Feb. 15	
Contemporary Arts, 38 W. 57	Group Show: Paintings, Feb. 1-24	
	Harris; Pettit: Paintings, to Feb. 5	
Decorators Picture, 554 Madison	Isabella Barclay: Interiors, to Feb. 9	
Delphic Studios, 44 W. 56	Mary Drake Coles: Paintings, to Feb. 13	
Downtown, 113 W. 13	Cikovsky: American Genre Paintings, to Feb. 5	
Durand-Ruel, 12 E. 57	XIX Century French Paintings, to Feb. 5	
Durlacher, 11 E. 57	Claude Lorrain: Paintings, to Feb. 12	
East River, 358 E. 57	David Smith: Sculpture, to Feb. 5	
English Book Shop,		
64 E. 55	Hoffman: Sculpture; Iacovleff: Painting, to Feb. 28	
Ferargil, 63 E. 57	Olaf Olson: Paintings, Jan. 31-Feb. 14	
Fifteen, 37 W. 57	Contemporary Bulgarian Paintings, to Feb. 5	
Findlay, 8 E. 57	English and American Paintings, to Feb. 13	
French Art, 51 E. 57	Modern Paintings, to Feb. 13	
Freund, 50 E. 57	Fayum Paintings, to Feb. 13	
Grand Central, 15 Vanderbilt	Miniatures, Feb. 1-10	
	George Nelson: Paintings, Feb. 1-12	
Grand Central, 1 E. 51	American Paintings, to Feb. 5	
Grant, 175 Macdougall	Women Artists: Paintings, Sculpture, Jan. 29-Feb. 14	
Harriman, 63 E. 57	Frank di Gioia: Paintings, Jan. 31-Feb. 22	
Harlow, 620 Fifth	Whistler: Etchings, to Mar. 1	
Keppel, 71 E. 57	Kerr Eby: Etchings, to Feb. 18	
Kleemann, 38 E. 57	Bolton Brown: Lithographs, to Mar. 1	
Knoedler, 14 E. 57	Historical Personages: Engravings, to Feb. 28	
Kraushaar, 730 Fifth	Gifford Beal: Paintings, to Feb. 12	
John Levy, 1 E. 57	XVIII Century English Paintings, to Mar. 1	
Julien Levy, 15 E. 57	Leonid; Halicka: Paintings, Feb. 1-19	
Lilienfeld, 21 E. 57	Old and Modern Masters, to Feb. 13	
C. T. Loo, 41 E. 57	Ch'ing Dynasty Paintings, to Feb. 5	
Macbeth, 11 E. 57	Dale Nichols: Paintings, to Feb. 7	
Matisse, 51 E. 57	John Ferren: Sculpture, Feb. 1-19	
Mayer, 41 E. 57	Muirhead Bone: Etchings; Chinese Porcelains, to Feb. 7	
Metropolitan Museum of Art	Renaissance Prints, to Feb. 28	
Metropolitan, 27 W. 57	Westchiloff: Paintings, to March 1	
Midtown, 605 Madison	Jacob Getlar Smith: Paintings, to Feb. 5	
Milch, 108 W. 57	Margaret Cooper: Paintings, to Feb. 5	
Montross, 758 Fifth	Martin Rosenthal: Paintings, Jan. 31-Feb. 12	
Morgan, 106 E. 57	Quita Brodhead: Paintings, Jan. 31-Feb. 15	
Morton, 130 W. 57	Alfrida Storm: Paintings, Jan. 31-Feb. 12	
Municipal, 3 E. 67	New York Artists: Paintings, Sculpture, to Feb. 13	
Museum of Modern Art,		
14 W. 49	Films; House by Frank Lloyd Wright, to Feb. 14	
Museum of the City of New York	Recent Accessions, to Feb. 23	
National Arts Club, 110 E. 19	Members Exhibition, to Feb. 4	
Neumann, 509 Madison	Group Show: Paintings, to Feb. 5	
Newhouse, 5 E. 57	Old and Modern Masters, to Mar. 1	
New School for Social Research,		
66 W. 12	Faculty Members: Paintings, Prints, Sculpture, to Mar. 1	
Newton, 11 E. 57	Stanley Wilson: Drypoints in Color, to Mar. 1	
New York Public Library	Century of Prints, to Mar. 31	
Nierendorf, 21 E. 57	Kandinsky; Klee; Feininger: Paintings, to Feb. 13	
Parish-Watson, 44 E. 57	Oriental Art; English Furniture, to Feb. 15	
Passedoit, 121 E. 57	Alice Tenney: Paintings, Jan. 31-Feb. 18	
Perls, 32 E. 58	Flower and Fruit Paintings, Feb. 1-26	
Rehn, 683 Fifth	John Carroll: Paintings, to Feb. 5	
Reinhardt, 730 Fifth	A. Warshawsky: Paintings, Feb. 1-26	
Schaeffer, 61 E. 57	Old Masters, to Feb. 13	
Schwartz, 57 E. 57	Marine Paintings, to Feb. 15	
Stern, 9 E. 57	Barber: Paintings; Orloff: Sculpture, Jan. 31-Feb. 12	
Studio Guild, 730 Fifth	Sturtevant: Paintings, Jan. 31-Feb. 19	
	Richmond Academy: Paintings, to Feb. 5	
Tonying, 5 E. 57	Chinese Paintings, to Feb. 28	
Tricker, 19 W. 57	Daniel Garber: Paintings, to Feb. 10	
Uptown, 249 W. End	Group Show: Paintings, to Feb. 4	
Valentine, 16 E. 57	Lachaise: Sculpture, to Feb. 9	
Walker, 108 E. 57	John Steuart Curry: Paintings, to Feb. 7	
H. D. Walker, 37 E. 57	Group Show: Paintings, to Feb. 5	
Weyhe, 794 Lexington	William Sharp: Lithographs, to Feb. 7	
Whitney Museum, 10 W. 8	American Landscape Paintings, to Feb. 25	
Yamanaka, 680 Fifth	Chinese Art, Shang to Sung Dynasty, to Feb. 28	

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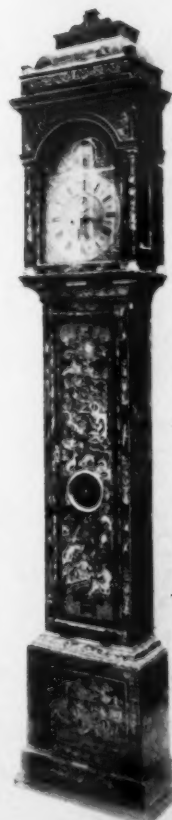
*The finely figured case of the tall clock from Edwards and Sons, London, is of mahogany. The clock was made by William Beaumont late in the XVIII century.*

*Gill and Reigate, London, contribute the clock by Fromanteel and Clarke. Its case of elm wood is of an unusual grain of fine and intricate markings.*



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